

# ◡◡ MUSEUM NEWS ◡◡

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THE TOLEDO MUSEUM OF ART

No. 41

TOLEDO, OHIO

April 1922



THE SHEPHERD'S STAR

1827-1906 FRENCH

JULES BRETON



## THE ARTHUR J. SECOR GIFT

MR. Arthur J. Secor has enriched the galleries of the Toledo Museum of Art with the gift of his entire collection of important canvases by great masters of European and American painting.

The announcement of Mr. Secor's munificent contribution was made by Judge Julian H. Tyler during a meeting of the Board of Trustees of the Museum held on the afternoon of January 24, 1922. The unexpected news of this splendid addition to the Museum's treasures was received with great enthusiasm by the Trustees who realized the great importance of a gift of so many notable canvases made forever available for the pleasure and education of the people of Toledo.

Eager to convey their gratitude in person, rather than through the medium of a formal resolution alone, the Trustees adjourned immediately to the home of Mr. and Mrs. Secor where each member of the Board gave expression of his personal appreciation, which he knew would be reflected from every quarter of the city as soon as the good news was made public. Also, in behalf of the Board, Mr. Irving E. Macomber, Assistant Secretary of the Museum, read the following resolution which had been enthusiastically adopted:

"The Trustees of the Toledo Museum of Art in special meeting have received formal notice of the princely and magnificent gift which comes unsought from the Honorable Vice-President of the institution, Mr. Arthur J. Secor. This gift, consisting as it does of thirty-five great masterpieces of painting, unexcelled as examples of the artists represented, in quality and importance, places the permanent collection of the Toledo Museum of Art at one stroke on a par with the other important museums of art in this country, and this Board, this institution and the city of Toledo as a whole are deeply cognizant of the magnitude of the gift, of the great generosity of the giver and the unending effect these splendid master works will have on our institution and our community.

"For many years our Vice-President, Mr. Arthur J. Secor, has been bringing this collection, which will forever bear his

name, to a rare perfection. It has been a work of love and exists as evidence of his keen understanding and his unsurpassed connoisseurship. Many master works have come to his hands, have been lived with, have been studied and compared, rejected or supplanted by still better examples, until this collection as it stands today is a monument to his rare discretion, his perfect judgment and his high ideals, and so

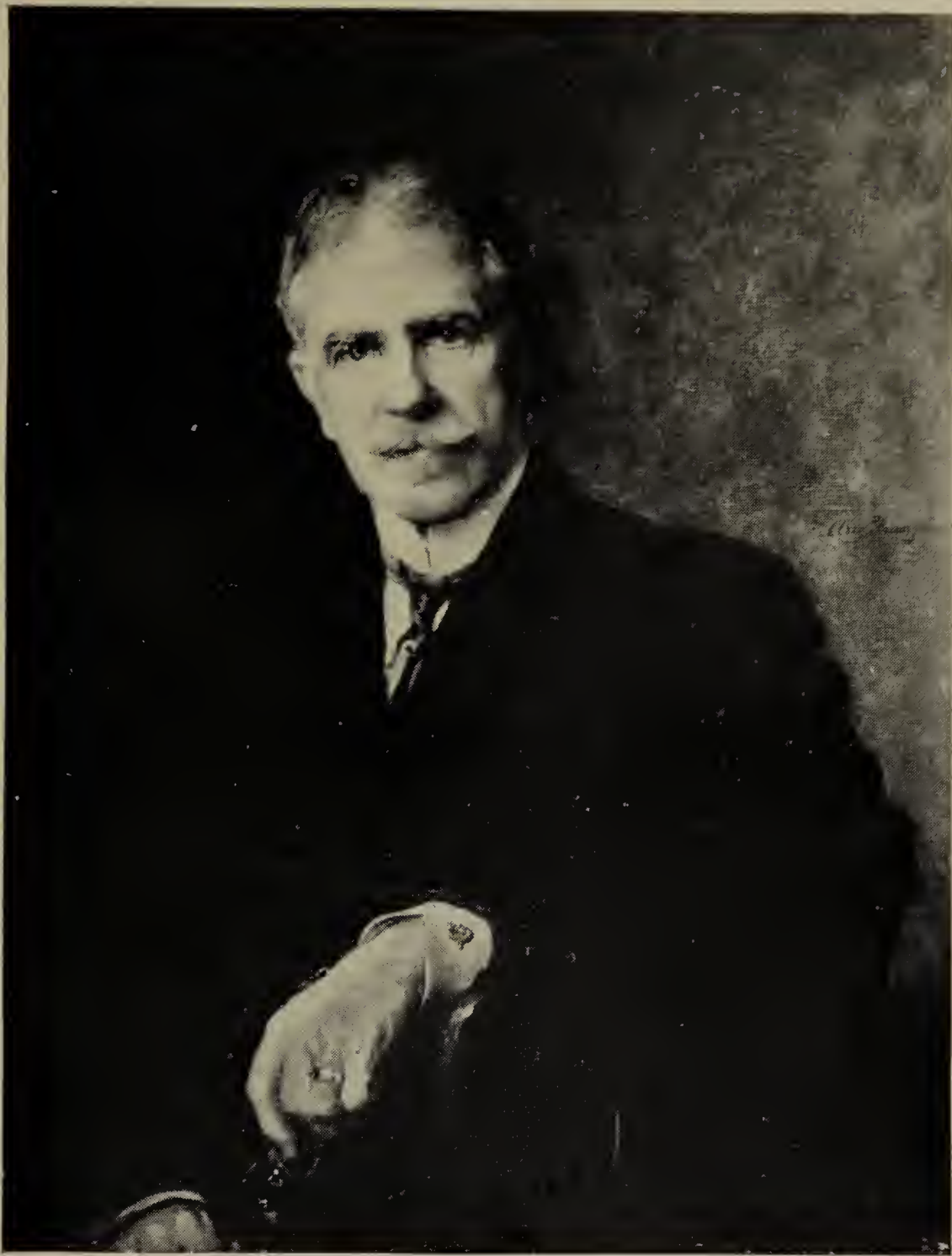
"WHEREAS, Arthur J. Secor has seen fit to so richly endow this institution and the community with which his life endeavors are so closely interwoven

"BE IT RESOLVED, that this Board, on behalf of the Toledo Museum of Art and on behalf of all those who take pride in the intellectual and artistic development of our city, accepts the guardianship of this collection of masterpieces; heartily agrees to all those provisions accompanying the gift for the safeguarding of its future and the perpetuation of the gratitude due forever to a great patron of the arts and a great citizen whose name will be revered by this and all future generations."

Resolutions were also adopted by the Toledo Chamber of Commerce, by the Board of Education and other civic organizations and clubs—all indicating the widespread appreciation of Toledo's citizens. The resolution of the Chamber of Commerce was read to Mr. Secor at a luncheon given by that body at which he was the guest of honor. The collection was opened with a private view for members and a reception in honor of Mr. and Mrs. Secor on the evening of Saturday, March 18. The galleries were crowded with the officers and members of the Museum and their families, and for nearly three hours the guests of honor were showered with felicitations and assurances of heartfelt appreciation. On the Sunday afternoon following occurred the public opening, and although the day was stormy, the capacity of the Museum was tested by the great number of people who gathered to enjoy their first glimpse of this magnificent contribution to the artistic treasures of our city.

The Toledo Museum of Art has developed rapidly in many directions but its resources have always been taxed to the full limit that

## THE TOLEDO MUSEUM OF ART NEWS



PORTRAIT OF MR. SECOR

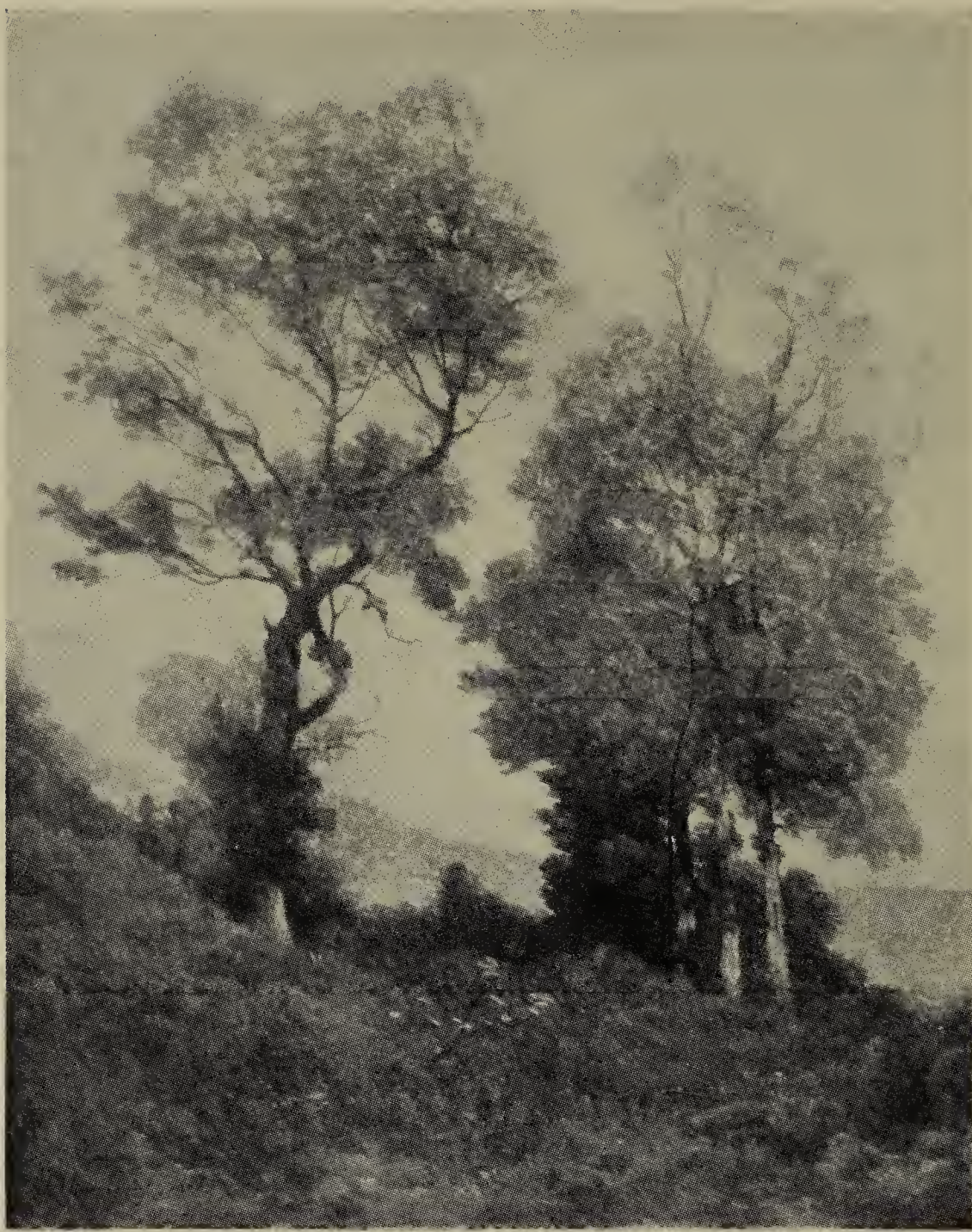
AUGUST FRANZEN

it might maintain the numerous educational activities which it has inaugurated. These activities have met with such a response in the community with the consequent increase in the cost of maintenance as to leave practically no fund available for the purchase of works of those noted masters, so essential to the proper development of the collections of an important museum of art. So it is most gratifying to the officers and members of the Museum and to all citizens of Toledo as well, to learn that at one stroke, through the generosity of Mr. Secor, the Museum comes into immediate possession of nearly two score of important canvases by the great masters of the Barbizon School and other important painters of France, together with fine examples of the leading masters of Holland, England and America as well, for the

collection contains two very exceptional works by the foremost American landscapist, the late George Inness, and two works also from the brush of the late Alexander H. Wyant. A very fine Blakelock also forms part of the collection. It is a glorious piece of color, suggested by the glowing sunset seen through the heavily overhanging trees. The Museum, through the generosity of President Libbey, owns Blakelock's Moonlight, which beyond doubt will stand as the painter's masterpiece. With the Secor Blakelock presenting another phase of the master's genius the Museum is able to illustrate the power of that artist with two widely different examples of his work.

The Secor collection has been carefully brought together through a long period of years by a connoisseur who not only loved





MEDITERRANEAN COAST

1819-1916 FRENCH

HENRI HARPIGNIES

his treasures but understood them as well, with a rare appreciation of their technical excellence. So it is, every canvas in the collection possesses exceptional qualities.

Jules Breton, for instance, never produced anything finer in quality or sentiment than *The Shepherd's Star*, which is inadequately reproduced on the cover of this issue of the *News*. This notable canvas was once owned by the Art Institute of Chicago. The Institute at the same time possessed another fine example of Breton's work, *The Song of the Lark*. Both canvases were well known and admired throughout the world of art, but the Institute, feeling that it could not retain two canvases so similar in feeling, reluctantly parted with *The Shepherd's Star* and it passed into the fortunate hands of Mr.

Secor. No reproduction can do this canvas justice. It depicts those fleeting moments between daylight and dusk when the crescent moon and the evening star are glorifying the heavens, together with the faint afterglow of the sunset. These qualities have been entirely lost by the camera, but the picture as reproduced suggests something of its great nobility, although the reproduction has lost the subtle, poetic quality of the original. The canvas itself must be seen to be appreciated, and it is gratifying that this splendid painting will hereafter be enjoyed every week by thousands of Toledoans, who will be moved and inspired by its great mastery. This notable work was exhibited in the Paris Exposition of 1889, at which time it was purchased by W. M. R. French, then Director





THE SHEPHERD'S REST

1813-1894 FRENCH

CHARLES JACQUE

of the Institute. In that same year Jules Breton was honored by the French Government by being made Commander of the Legion of Honor.

There are two examples of the work of Inness in the collection; one, *The Tiber Below Perugia*, and a smaller canvas, *The Camp in the Adirondacks*. The story of American art can not be told without recourse to the works of Inness, for as Elliott Daingerfield has said in his book, *George Inness, the Man and his Art*, "In his name the corner stone of American landscape art rests."

It was the genius of Inness which hastened the emancipation of the American landscape painter from the false conceptions of color and light prevalent during the so-called "brown sauce" period of our early landscape painting. He did for us what the Barbizon painters

did for France, and Constable for England. It is most proper therefore that these two characteristic canvases of Inness should be associated in the Secor collection with not only a fine Constable, but many examples of the Barbizon School as well.

It is very proper, also, that two fine examples of the work of Alexander H. Wyant should be found in this company of masters. Wyant was brought up on a small farm in Ohio. He was apprenticed to a harness maker. When twenty-one years of age he made a short trip to Cincinnati where he saw in an exhibition a painting by Inness. The canvas inspired him and he thereupon decided to be a painter. He immediately went East, sought out Inness, told him of his aspirations and received from the master the encouragement that started him on his career. His name is enshrined





FOREST OF FONTAINEBLEAU

1808-1876 FRENCH

NARCISSE DIAZ

today second only to Inness in the history of American landscape art. The Cloudy Day is an exceptionally fine example of Wyant's mastery, and The Pool, although smaller, is quite as interesting in its handling.

In the Secor collection are represented the five great masters whose names are linked together and who are known to the world as the Barbizon School of painters—Millet, Corot, Daubigny, Rousseau and Diaz.

They are sometimes called the Men of 1830, for that was the period during which they broke away from the traditions of the past and commenced to paint the real out-of-doors and the beauty of the common things about them. Closely connected with these men were Jacque, Troyon and Dupre. Harpignies also came upon the scene shortly after and links the present with the past, for he lived until 1916, dying at the age of ninety-seven, having painted with unbroken vigor nearly to the end of his days.

The Quarriers by Millet, has for its subject two workmen exerting all their power in prying up a huge piece of rock with a massive lever. The strength expressed in every line of this noble canvas and its beauty of color and composition combine to rank it with the best of Millet's work. This painting, like the Breton, can not be judged by the half-tone

herewith published, inasmuch as it persistently eluded the camera. Its strong, yet subtle qualities must be studied and enjoyed in the original. This painting was in the possession of the artist at the time of his death and was sold with his effects in Paris in 1875.

The striking example by Corot is entitled A Canal in Picardy. A few years ago when M. Jean Guiffrey, now the Director of the Louvre in Paris, was visiting in Toledo, he saw this Corot in Mr. Secor's home and pronounced it one of the finest in quality it had ever been his good fortune to study.

Narcisse Diaz is represented by two magnificent canvases, the Forest of Fontainebleau and the Edge of the Wood. The former depicts a scene in the depth of the woods, low in key, but rich in vibrant color like the flashing of jewels. The latter canvas was no doubt painted on the outskirts of the Fontainebleau Forest and, although quite different from its companion in subject and handling, it shows Diaz again at his best.

The Daubigny bears the title On The River Oise. It is a subject he painted many times with variations, always with great beauty and power. Even so, in this particular canvas he achieved exceptional results and it represents the painter perfectly. The





CANAL IN PICARDY

1796-1875 FRENCH

J. B. C. COROT

Rousseau is quite as important in quality and subject. It is entitled *In the Auvergne Mountains* and is one of the rare gems of the collection. Jules Dupre is represented by a charming work called *Morning*.

There are two examples from the brush of Charles Jacque. *The Shepherd's Rest*, the larger of the two is a characteristic canvas, beautiful in subject, composition and handling. It will rank in quality with the finest Jacques in any collection. The smaller canvas is rather unusual in subject and also very fine in quality.

Those who have seen the splendid Troyons in the Louvre will find this notable painter quite as well represented in the Secor canvas entitled *The Pasture*. It is a typical Troyon subject, handled in his finest manner. Constant Troyon as an artist adding the interest of cattle to a landscape, has never been excelled. Of the work of Henri Harpignies there are two unusually fine examples, one entitled *The Mediterranean Coast*, the other *Summer*. Both were selected after long searching and they tell gloriously of the mastery of this distinguished painter whose remarkable life work probably sets a record for continuous and excellent achievement.

The Van Marcke, entitled *The Pasture Pool*, represents the painter in his finest mood. Van Marcke was a pupil of Troyon and did credit to his master in whose footsteps he followed with distinguished and fine achievement.

Those who have been charmed with Lhermitte's great work in the Luxembourg will be delighted to find as excellent an example as that in the Secor collection under the title of *Noonday Rest*. It is a most satisfying piece of painting and a splendid addition to the French group of which there is one more representative—Felix Ziem, whose brush with a rare magic renews the ancient glory of his subjects. Especially is this true of the numerous canvases which have been inspired by the canals and palaces of Venice. In the original announcement of Mr. Secor's gift there was included a Ziem entitled *The Port of Marseilles*. Since then, Mr. Secor has been able to secure a still larger and more important example of this painter's work and perhaps more typical, because the scene is laid in Venice, resplendent in gleaming architecture and gilded sails.

During the Nineteenth Century the Dutch school of painting experienced a Renais-





A DUTCH ROAD

ANTON MAUVE

1838-1888 DUTCH

sance which made a decided imprint upon the history of modern art. Great men like Israels, Mauve and the Marises turned the attention of the world again to the achievement of the Lowlands.

The Secor collection includes nine fine examples of the work of the modern Dutch painters.

'A Dutch Road, by Anton Mauve, is executed in the master's best style. Gelderland Pastures, by F. P. Ter Meulen, is another fine canvas by a Dutch master who came under the magical influence of Mauve, Israels and Maris. The two examples by Josef Israels, Parting Day and Coming Ashore, are both of unusual importance, illustrating

as they do the great master's varying moods. Of the three brothers Maris, two are represented by exceptionally fine canvases—Pasture in Sunshine, by William Maris, and Scheveningen by Jacob Maris. Other prominent members of the Dutch School whose works are in the collection are, Theophile de Bock, Evart Pieters and J. H. Weissenbruch. Low Tide, by the last named painter, is a most striking piece of work. In fact, like all of Mr. Secor's selections, his Dutch masters are exceptional in quality.

Adolph Schreyer received his training in the Munich Academy and lived with the subjects of his pictures in the Russian and Arabian wastes, where he painted the stolid



THE TOLEDO MUSEUM OF ART NEWS



SCHEVENINGEN

1837-1899 DUTCH

JACOB MARIS

wagon freighters of the one locality and the intrepid horsemen of the other. His two works in the Secor collection illustrate the two outstanding phases of his art; one, *The Standard Bearer*, the other *The Wallachian Team*; both magnificent examples.

One of the striking canvases is *The Glebe Farm* by John Constable. It is not a large canvas but it is big in movement and quality. It shows Constable at his best in a period which was revolutionizing the painting of landscape. It is fitting that this fine work should be surrounded by the works of so many important painters who were directly or indirectly influenced by Constable's great achievements.

Included in Mr. Secor's gift is a very fine canvas entitled *Roses*, by Marie Osthaus Griffith, a Toledo painter of note and a sister of Edmund Osthaus, the animal painter. A reproduction of this canvas will be published in a forthcoming number of the *MUSEUM NEWS*.

Regarding the gift the Toledo Times said editorially among other things: "Benefits of this nature generally come to a community through the will of the donor after his demise. But Mr. Secor has seen fit to part with his priceless art treasures while still in the prime of life. In order that they will bring pleasure to a larger circle of people he is giving to a public institution his dearest possessions.



## THE TOLEDO MUSEUM OF ART NEWS



THE SETTING SUN

RALPH A. BLAKELOCK

1847-1919 AMERICAN

"These paintings represent long years of intelligent effort on the part of an art connoisseur to acquire for his personal collection the best that the world affords in canvas treasures.

"Through his gift Mr. Secor has placed the local museum in the very foremost rank. There are few cities in this country which can boast of an art collection as good as the one that Toledo now has.

"The Museum of Art, always of inestimable value to the community since its inception, becomes more so through its latest acquisition. It is to be congratulated and the public in general should join with its trustees in its resolution of thanks voted to Mr. Secor."

The News-Bee editorially under the caption, A Princely Gift, said in part: "Add to the Toledo Roll of Honor the name of Arthur J. Secor. The name Secor means Toledo history. This is a big thing that Arthur J. Secor has done for the town that his people helped to build. His donation of pictures to the Art Museum is surely a princely gift. There are several world famous pictures in the collection and the Toledo Art Museum is now more than ever an inspiration for our own people and a mecca for outsiders. The vision of E. D. Libbey and others of a great educational art center in Toledo is coming into reality faster than they dared even hope."

The Toledo Blade, commenting on the gift, stated that much of the city's growth and development was due to the enterprise of the Secor family and that Mr. Arthur J. Secor had become noted as an art connoisseur and had traveled to all the great art centers of the world in quest of treasures for his collection which had attracted to Toledo from time to time many noted authorities on art.

Wide notice of the gift appeared in the leading art publications of the country and in all leading newspapers.

The striking portrait of Arthur J. Secor, painted by August Franzen, was requested by the Trustees that it might very appropriately be hung with the collection. The gallery housing these masterpieces will be marked with a bronze tablet inscribed as follows:

### THE ARTHUR J. SECOR GALLERY

Founded 1922

Underneath the portrait of Mr. Secor the following words appear:

Arthur J. Secor gave the master paintings hanging in this gallery to the Toledo Museum of Art for the pleasure and education of all Toledo people for all time to come. His great generosity finds its reward in the heartfelt appreciation of the entire community.





THE WALLACHIAN TEAM

1828-1899 GERMAN

ADOLPH SCHREYER

## THE CHAMBER OF COMMERCE EXPRESSES ITS APPRECIATION

RECOGNIZING the great importance of Mr. Secor's gift to the community and the vast possibilities which it holds for the pleasure and enlightenment of its citizens both young and old, many civic organizations passed resolutions evidencing the wide-spread appreciation of his generosity.

On January 30, the Chamber of Commerce honored Mr. Secor with a luncheon at which the resolution adopted by that body, conveying the gratitude of the business men of Toledo, was read. The resolution, expressing the many reasons which make this gift a great asset to our city, follows:

WHEREAS, Arthur J. Secor, whose rare vision coupled with great generosity, has moved him to give to our Museum for the use, pleasure and education of all Toledo people, his important collection of world masterpieces of art, canvases bearing the names of masters such as Millet, Corot, Constable, Breton, Daubigny, Mauve, Israels, Inness and many others, thirty-five in all, and

WHEREAS, this gift brings to our people masterpieces as notable as those found in the greatest galleries of the Old World, making

them available to even the humblest citizen or the poorest child and providing at one stroke an aesthetic and educational asset which places Toledo on a par with American cities of much greater population and wealth, and

WHEREAS, The Toledo Chamber of Commerce has at heart not only the commercial development of our city but its cultural and educational development as well that we may dwell midst beauty and that our children may have those much desired advantages which were lacking in our own lives, and

WHEREAS, Arthur J. Secor has by his splendid example proven himself an ideal citizen and a great benefactor to the community, be it therefore

RESOLVED, that the members of the Toledo Chamber of Commerce assembled, convey to him assurances of their profound appreciation, their warm thanks and their congratulations in that his life and his acts have made him so worthy of the commendation and admiration of his fellows.

THE TOLEDO CHAMBER OF COMMERCE

By Frank G. Saxton.





• MUSEUM NEWS •

Toledo Museum of Art

EDWARD DRUMMOND LIBBEY, PRESIDENT

EDITOR, GEORGE W. STEVENS, M. A.

Director of the Toledo Museum of Art.

ASSOCIATE, BLAKE-MORE GODWIN, M. A.

No. 41

APRIL

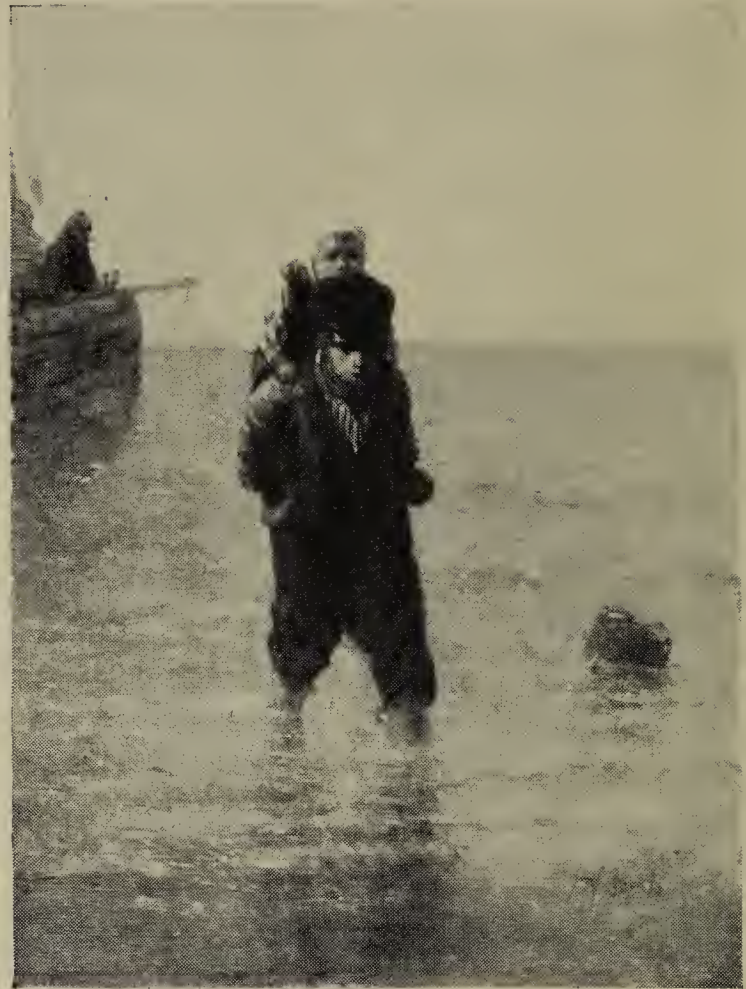
1922

EDITORIAL

THE name of Secor has for many years been an honored one in the city of Toledo, interwoven as it has been with the development of the community from earliest times to the present day. That the honor of the name will never be dimmed in the passage of years is assured by the magnificent benefaction bestowed upon all citizens by Arthur J. Secor who has given his entire collection of master paintings to the Toledo Museum of Art with the stipulation that they be preserved for the pleasure and education of all the people for all years to come.

It is a source of gratification to the officers and members of the Museum, who have contributed yearly to its support, that their efforts to maintain for the city a real institution of learning and recreation, have again been recognized in a magnificent and substantial manner. These many works of the great masters thus made accessible to our students and our children cannot fail to leave their imprint for good.

Arthur J. Secor is a charter member of the Museum and for many years has been a Vice-President and a member of the Art Committee. He has seen the institution grow from a modest beginning until it has become one of the city's most beautiful attractions and, what is more to the point, one of its foremost educational institutions. Throughout the years he has been foremost in its upbuilding, has given generously for the enriching of the permanent collections and has contributed largely to the



COMING ASHORE

JOSEF ISRAELS

Building and Endowment Funds. His latest princely gift is lasting evidence of his faith in the institution and its ideals. While he and his have found pleasure and satisfaction in the giving, the community is indeed forever indebted to Arthur J. Secor, who is sharing his treasures with the people, while many years are yet before him in which to observe and enjoy the fruits of his great generosity.



THE POOL

ALEXANDER H. WYANT



THE TOLEDO MUSEUM OF ART NEWS



THE QUARRIERS

1814-1875 FRENCH

J. F. MILLET



THE TIBER BELOW PERUGIA

1825-1894 AMERICAN

GEORGE INNESS



THE TOLEDO MUSEUM OF ART NEWS



ON THE RIVER OISE

CHARLES FRANCOIS DAUBIGNY  
1817-1878 FRENCH



SUMMER

HENRI HARPIGNIES  
1819-1916 FRENCH



THE TOLEDO MUSEUM OF ART NEWS



NOONDAY REST

LEON A. LHERMITTE

1844— FRENCH



THE EDGE OF THE WOOD

NARCISSE DIAZ

1808-1876 FRENCH



THE TOLEDO MUSEUM OF ART NEWS



THE CLOUDY DAY

1836-1892 AMERICAN

ALEXANDER H. WYANT



CAMP IN THE ADIRONDACKS

1825-1894 AMERICAN

GEORGE INNESS





THE GLEBE FARM

1776-1837 ENGLISH

JOHN CONSTABLE



GELDERLAND PASTURES

1843— DUTCH

F. P. TER MEULEN



THE TOLEDO MUSEUM OF ART NEWS



THE PASTURE

1810-1865 FRENCH

CONSTANT TROYON



GOLDEN VENICE

1821-1911 FRENCH

FELIX ZIEM



THE TOLEDO MUSEUM OF ART NEWS



IN THE AUVERGNE MOUNTAINS

1812-1867 FRENCH

THEODORE ROUSSEAU



THE THREE SHEEP

1813-1894 FRENCH

CHARLES JACQUE



THE TOLEDO MUSEUM OF ART NEWS



MORNING

1812-1889 FRENCH

JULES DUPRE



LOW TIDE

1824-1903 DUTCH

J. H. WEISSENBRUCH



THE TOLEDO MUSEUM OF ART NEWS



PASTURE IN SUNSHINE

1844-1910 DUTCH

WILLIAM MARIS



THE STANDARD BEARER

1828-1899 GERMAN

ADOLPH SCHREYER





THE PASTURE POOL

1827-1890 FRENCH

EMILE VAN MARCKE



SOLITUDE

1850-1904 DUTCH

THEOPHILE DE BOCK



THE TOLEDO MUSEUM OF ART NEWS



MOTHER LOVE

1856— DUTCH

EVART PIETERS



THE PARTING DAY

1824-1911 DUTCH

JOSEF ISRAELS



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## HOURS

The Museum is open week days from 10 A. M. to 4 P. M.

On Sundays and Holidays from 1 to 5 P. M.

On Monday evenings from 7 to 10 P. M.

Admission is free at all times.

Children and Study Clubs are especially welcome.

## MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

PAY TEN DOLLARS A YEAR AND MAKE THE MUSEUM AND ITS FREE  
EDUCATIONAL WORK FOR ALL THE CHILDREN OF TOLEDO POSSIBLE